

MAY 27 1925 /

©CIL 21501 ✓

THE SHOCK PUNCH ✓

Photoplay in 6 reels ✓

✓ From the Story by John Monk Saunders ✓

✓ Screen play by Luther Reed ✓

Directed by Paul Sloane

Author of the photoplay (under section 62)
Famous Players Lasky Corporation of U.S. ✓

MAY 27 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation

The Shock Punch - 6 reels

Old Home Week - 7 reels

Respectfully,


FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
		©CIL 21501
The Shock Punch	5-26-25	
Old Home Week	"	©CIL 21502

The return of the above copies was requested by the said
Company, by its agent and attorney on the 26th day of
May, 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

MAY 29 1925



"The Shock Punch" Is 6 Reels—6,151 Feet Long

PARAMOUNT

PRESS

Adolph Zukor and Jesse L. Lasky present

RICHARD DIX

"THE SHOCK PUNCH"

With Frances Howard

From the story by John Monk Saunders

Screen play by Luther Reed—Directed by Paul Sloane

A Paramount Picture

PURPOSE: To Help You Sell the Picture

RICHARD DIX A "FIGHTING DU
THE LIBERTY MAGAZINE STOPUTTING IT
OVER RIGHT

Speaking of pictures with a punch—here's one with a hundred of them! "The Shock Punch"—even the title suggests two-fisted action and thrills, and that's "The Shock Punch" to a "T".

Get local boxers to tell of their experience with "the shock punch" (See special story next column)—explain why they think it is the deadliest of all blows and if they ever brought it into play in any of their ring encounters.

Get it over with the fans from the very beginning that "The Shock Punch" is not a story of prizefighting or prizefighters, but a tale of a young fellow who has lightning in his fists — lightning that doesn't have to strike twice in the same place to make something fall, and in the picture that "something" is a big bullying ironworker.

Tell them that here is the Liberty serial they've all read, brought to the screen with one of the screen's most popular stars.

Newspaper teasers: "What is THE SHOCK PUNCH?" "When THE SHOCK PUNCH lands—what then?"

Gymnasiums

Get physical instructors and gymnasiums interested in this one. "Be a man." Let us teach you THE SHOCK PUNCH. Self-protection is the first law of nature. Be able to take care of yourself on all occasions."

It'll knock you out of your seat—THE SHOCK PUNCH!

Nothing shocking about it, but lots of punch.

"You can laugh at THE SHOCK PUNCH—for it's Richard Dix's latest starring picture for Paramount at the..... Theatre."

Richard Dix will meet "Gunboat" Smith at catchweights at the..... Theatre next..... and put over THE SHOCK PUNCH—it's a new Dix-Paramount picture.

Run a special story in the newspapers by a structural steel worker, explaining his feelings, if any, while working hundreds of feet above the street on the framework of new skyscrapers. Dix is a "passer" in a rivet gang in "The Shock Punch." He catches the red hot rivets thrown by the "heater" and passes them on to the "hookmen" and the "daisies."

"The Shock Punch"

by "Gunboat" Smith

(The old warhorse of the prize ring describes boxing's most deadly blow as delivered by Richard Dix in the Paramount picture, "The Shock Punch," coming to the..... Theatre.)

(Special Story)

ANY punch that catches you flush on the jaw and sends you down for the count is a "shock punch."

The punch used by Richard Dix in the part of Randall Lee Savage in "The Shock Punch," is a short right jolt to the jaw. Dix has the role of a scion of wealthy parents who takes up boxing in order to remain physically fit and selects me to be on the receiving end of his blows.

The punch is just like the one successfully used by Dempsey in many of his important victories, (Smith should be an authority because he has fought Dempsey, Carpentier and nearly all the other important battlers of his ring days—note.)

The blow is a short right handed punch that catches the opponent as he is charging. If it lands squarely and with force it is bound to knock him senseless. I believe it is the most killing of all punches.

"Shock Puncher"



RICHARD DIX IN
THE PARAMOUNT PICTURE
"THE SHOCK PUNCH"
Production Mat IPA

Just to show the effect of such a blow, I was going through rehearsal with Dix and

Punchy Four-Page Col

To the right is shown the herald cover on "The Shock Punch."

The black and white print doesn't do the original justice.

You should see the real thing in striking colors!

Inside pages contain punchy scenes and strong sales talk.

Back page left blank for theatre name, play dates, etc.

A thousand for only \$3.00.

Samples at exchanges.

Imagine t

Brief Film Fa

Author, Director, Scenarist, Cameraman
Big Scenes, Highspots in the Pro

Star

RICHARD DIX. We had the right dope on Dix in "Too Many Kisses," didn't we? He was a worthy successor to that picture in "The Shock Punch" by the same author and director.

Director

Paul Sloane. This is the third evidence of Sloane's work as a motion picture director. The other two pictures were "A Man Must Live" and "Too Many Kisses," both with Dix.

Featured

Frances Howard — but you won't know it's Frances. You know, Miss Howard always played flapper roles on the stage till she hit "The Swan," her first Paramount picture.

She's a swift, dazzling, sweet and pretty Miss in "The Shock Punch." She has taken off her black wig and shows you her own fluffy brown bobbed hair.

Author

John Monk Saunders. "The Shock Punch" is a screen version of his serial, which ran in Liberty. Saunders also wrote "A Maker of Gestures"

but Savage ride framework before old "shock punch" chin, and that comes up to be i

Most of the scenes filmed on the twelfth floor of the American Telephone and Telegraph Building in New York. The people and vehicles some splendid shots. Building is shown the Leviathan of Liberty in the atmosphere, man from a point of view.

Remembering "Live" and "Too Many Kisses" when is Dix's best picture goes, everything, forget this one, when they see it

SHEET

Adolph Zukor and Jesse L. Lasky present

RICHARD DIX

in
THE SHOCK PUNCH

With Frances Howard

From the story by John Monk Saunders

Screen play by Luther Reed—Directed by Paul Sloane

A Paramount Picture

To Help You Sell the Picture to the Public.

"RING DUDE" AS THE STAR OF THE STORY, "THE SHOCK PUNCH"

Four-Page Colored Herald

*Punchful Story of a Young Man
Who Had Lightning in His Fists*

Adapted for the Screen by Luther Reed From John Monk

Saunders' Story—Directed by Paul Sloane, With
Frances Howard Featured in the Cast



Imagine this herald in color!

RICHARD DIX takes another big leap forward in his skyrocket to fame in John Monk Saunders' Liberty Magazine serial, "The Shock Punch," directed by Paul Sloane, who made "Too Many Kisses."

Folks like this big, husky, handsome, regular guy, and in this one he'll tickle their funny-bones and does some high class knock-down and drag-out fighting with Walter Long and "Gunboat" Smith, the old warhorse of the prize ring, who appeared opposite Dix in his first starring picture, "Manhattan."

Frances Howard is the girl in "The Shock Punch." She's a very nifty stick of dimpled dynamite in this film, and the fans are going to crave her company very much.

The story revolves about a wealthy man's son who, in the course of boxing to keep himself physically fit, develops a "shock punch." He is forced to use this knockout blow on several occasions, especially when he takes a job among structural ironworkers.

Dix falls in love with the daughter of a wealthy contractor and gets a job with a rivet gang on the skyscraper he is erecting just to be near the girl.

The foreman on the job is trying to put over some underhanded work to prevent the structural work from being completed on time, but Dix upsets his little plan with a sweet little right cross to the chin and wins the girl.

You can promise the folks another Dix treat when "The Shock Punch" comes around.

Cast

Randall Lee Savage.....	RICHARD DIX
Dorothy Clark.....	Frances Howard
Dan Savage.....	Theodore Babcock
Jim Clark.....	Percy Moore
Stanley Pierce.....	Charles Beyer
Terrence O'Rourke.....	Gunboat Smith
Mike.....	Jake Scannell
Bull Mularkey.....	Walter Long
Giuseppi.....	Paul Panzer

Short Synopsis

RANDALL LEE SAVAGE, son of a wealthy family, is afraid he'll get "soft." He selects some ex-pugs and begins to train as if for a fight. They teach him a new wallop called the "shock punch" which puts anyone to sleep on the first application.

During this training, he is doing road work in Central Park. He meets Dorothy Clark, who is riding there. His trainers frown on his interest in the girl and try to keep him away. A fight

Brief Film Facts

*Scenarist, Cameraman, Type of Story
Highlights in the Production, etc.*

but Savage rides up on the girder, jumps to the framework before the beam even tops and puts the old "shock punch" over to the point of Mularkey's chin, and that about ends it. Dorothy, the girl, comes up to be in on the final fade-out.

Highlights

Most of the scenes for "The Shock Punch" were filmed on the twenty-sixth floor of the new American Telephone and Telegraph Building, downtown, New York. There is no fake about the streets and people and vehicles you see far below. There are some splendid shots of New York. The Woolworth Building is shown and also New York harbor, with the Leviathan steaming out to sea, and the Statue of Liberty in the background. Plenty of New York atmosphere, many unusual and striking shots taken from a point from which most people never see them.

Remembering "Manhattan," "A Man Must Live" and "Too Many Kisses," it really means something when we say that "The Shock Punch" is Dix's best picture to date. He has, as the saying goes, everything. His host of fan friends will never forget this one, for it will not only please audiences when they see it, but will bring them back in in-

Shock Punch" is a "1".
Get local boxers to tell of their experience with "the shock punch" (See special story next column)—explain why they think it is the deadliest of all blows and if they ever brought it into play in any of their ring encounters.

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Run a special story in the newspapers by a structural steel worker, explaining his feelings, if any, while working hundreds of feet above the street on the framework of new skyscrapers. Dix is a "passer" in a rivet gang in "The Shock Punch." He catches the red hot rivets thrown by the "heater" and passes them on to the "bucker up," and the "driver" shoots them in. It's a real man's work. (See story, page 3).

It's a knockout—THE SHOCK PUNCH!

Invitation

Send out an invitation to patrons to attend the annual ball of the ironworkers of the Clark Construction Co., at Bryant Hall (this is in one of the toughest neighborhoods in New York City). On the other side you can tell them that it's a feature in Dix's new picture.

Run this in the "Situations Wanted" columns of the local papers: "Young man wants position—anything—just so long as it keeps him on the ground. Address—Richard Dix, c/o..... Theatre."

You might have the "shock punch" demonstrated on the stage of your theatre.

Never were there so many genuinely thrilling and at the same time funny scenes as one finds in "The Shock Punch." Get behind it.

See the list of Paramount exploiters on the third page of this press sheet. Get in touch with the one in your territory and have him help you turn "The Shock Punch" into sure profits.

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"Shock Puncher"



RICHARD DIX IN
THE PARAMOUNT PICTURE
"THE SHOCK PUNCH"
Production Mat 1PA

Just to show the effect of such a blow, I was going through rehearsal with Dix and grew careless. I let my jaw become unprotected and he landed the shock punch. Fortunately, it did not possess much force or I would have gone down for the count. As it was it stunned me and they had to stop rehearsal for a while until I collected my senses. It is wicked, that's all.

During the filming of "The Shock Punch," directed by Paul Sloane for Paramount, Richard Dix took great pleasure in developing the punch and now has it down to perfection, although he never uses it for its deadly effects. In his training with "the gunner" he squared off, called his blow, and attempted to score the shock punch.

Paramount's newest star is supported in "The Shock Punch" by Frances Howard, featured in the role of Dorothy Clark, daughter of a wealthy contractor. In order to win the girl, Dix obtains employment from her father and during his work performs many hair-raising feats on iron girders high above the street.

Others in the cast of the picture, which was adapted for the screen by Luther Reed from John Monk Saunders' Liberty Magazine serial, are Walter Long, Charles Beyer, and Paul Panzer.

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Author

John Monk Saunders. "The Shock Punch" is a screen version of his serial, which ran in Liberty. Saunders also wrote "A Maker of Gestures," which was brought to the screen as "Too Many Kisses," with Dix in the star role.

Scenarist

Luther Reed.

Cameraman

Al Langdon, for a long time associated with Sidney Olcott. He "shot" "Salome of the Tenements" among others.

In the Cast

"Gunboat" Smith, Walter Long, Paul Panzer. The "Gunner," who played the role of Richard Dix's trainer in his first starring picture, "Marhattan," is again taking them on the chin for Paramount's newest star in "The Shock Punch. Dix hires him to keep him (Dix) from getting "soft."

Walter Long and Paul Panzer have a long list of "heavy" roles to their credit. Long plays Bull Mularkey, the boss ironworker, while Panzer be haves himself in this picture for a change. Charles Beyer is in league with Long, both working against Dix's prospective father-in-law.

Theme

Randall Savage is a mild tempered young man who learns a clever boxing trick from a professional. His prospective father-in-law tells him that he will be reluctant to welcome him into the family until he has made something of himself, so Savage rushes off to a new building Clark is constructing and gets a job with a rivet gang. He has a run in with the big boss on the job, Bull Mularkey, who is working against Clark so the building will not be completed on schedule.

Bull Mularkey plans to send a beam crashing through the framework from the topmost story,

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Most of the filmed on the ican Telephone New York.

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Remember Live" and something v is Dix's bes goes, everyt forget this c when they crease num there are so

A corkin by a popu been equal comedy, lov City and ha that make audiences ev any exhibit guaranteed theatre.

From start one. Even t little comedy There's pie over big. Bu it's the bigge screened. Th first reel, and thick that the

Pretty near once in a life tremely high give most peo they feel whe on 6-inch gird ing. You can he falls from laugh with rel one ten feet b

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Remembering "Manhattan," "A Man Must Live" and "Too Many Kisses," it really means something when we say that "The Shock Punch" is Dix's best picture to date. He has, as the saying goes, everything. His host of fan friends will never forget this one, for it will not only please audiences when they see it, but will bring them back in increase numbers for all future Dix pictures—and there are some beauts in the works!

'Appeal

A corking good story, a splendid performance by a popular star, a camera of thrills that have never been equalled, or even approached in any picture, comedy, love interest and new shots of New York City and harbor—these are but a few of the points that make "The Shock Punch" full of interest for audiences everywhere. It's one of those films that any exhibitor can make money on. It's success-guaranteed even before the print arrives at your theatre.

Big Scenes

From start to finish there isn't a slow foot in this one. Even the love scenes are full of snap, with a little comedy thrown in for good measure.

There's plenty of plot of the kind that always goes over big. But the big thing is the thrills. In fact, it's the biggest thing of its kind that has ever been screened. The thrills start to come along from the very first reel, and in the last couple of scenes they get so thick that they pile up on each other.

Pretty nearly everybody gets the "thrill that comes once in a lifetime" when he or she stands on an extremely high place. Just to stand there is enough to give most people the shivers, so you can imagine how they feel when they watch workmen dancing around on 6-inch girders on the thirtieth story of a new building. You can imagine how they'll shriek at Dix when he falls from one of these girders, and how they'll laugh with relief when he catches himself on another one ten feet below.

Dix riding on a beam from the ground to the top and making a four-foot jump to a narrow girder—Dix and Walter Long fighting on a 6x8 platform sometimes hanging far out over the edge—Dix losing his balance when a red hot rivet hits him and being saved only by grasping the lower flanges of a beam with one hand and hanging there until help comes—these and a hundred other hair-raising thrills are what are in store for picture fans in "The Shock Punch."

R skyrocket to fame in John Monk Saunders' Liberty Magazine serial, "The Shock Punch," directed by Paul Sloane, who made "Too Many Kisses."

Folks like this big, husky, handsome, regular guy, and in this one he'll tickle their funny-bones and does some high class knock-down and drag-out fighting with Walter Long and "Gunboat" Smith, the old warhorse of the prize ring, who appeared opposite Dix in his first starring picture, "Manhattan."

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Short Synopsis

RANDALL LEE SAVAGE, son of a wealthy family, is afraid he'll get "soft." He selects some ex-pugs and begins to train as if for a fight. They teach him a new wallop called the "shock punch" which puts anyone to sleep on the first application.

During this training, he is doing road work in Central Park. He meets Dorothy Clark, who is riding there. His trainers frown on his sudden interest in the girl and try to drag him away. A fight ensues, and to their surprise, the shock punch is used on them to good effect. But Dorothy does not like scraps.

Randall's father chuckles when he is told of the affair in the park and arranges with the trainers to see the punch demonstrated at the annual ball of the ironworkers of the Clark Construction Com-

pany, of which Dorothy's father is president. They get young Savage into a row with a husky bully, and again he comes off victorious with the punch, but Dorothy has seen, and she leaves in a huff. Savage follows her home and, after getting rid of Stanley Pierce, also a suitor, he wins her forgiveness, but promises not to fight again.

Dorothy won't go to tea or dinner with him because she is helping her father, who is worried to death about the new building, which he must complete by a definite time. Somebody seems to be working against him, but he can't find out who it is. Savage is so infatuated with Dorothy that he gets a job as an ironworker on the building. The boss, Bull Mularkey, tries to razz him and puts over several practical jokes on him which are funny, though they almost make Savage lose his life high up on the girders.

The star has a number of hair raising adventures on the top of the building, and one day, after he has been down to the ground to see Dorothy at lunch hour, he overhears his boss and Stanley Pierce plotting to let the last iron girder crash through from the top floor, thereby making it impossible to finish the work on time. When the day comes and the last girder is about to be raised, Savage decides to ride up on it, taking a chance that the others won't dare carry out their plan. But to be doubly sure, Bull Mularkey has cut the cable part way through. Pierce hears that Savage is on his way up and confesses—but it is too late to stop.

The girder reaches the top safely, however, and before Mularkey can send it crashing through, Savage leaps on him before the beam has even reached the building. They have a whale of a fight on a narrow platform, fall off it to another platform on the floor below and fight again, sometimes almost rolling off into the street far below. At last Savage gets Mularkey in a position where he can deliver the shock punch, and it's all over.

Dorothy has climbed up to them while they are fighting, and all's well.

AIM "THE SHOCK PUNCH" FOR
BY USING THESE KNOCKOUT

RICHARD DIX *in* "THE SHOCK PUNCH"

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

WITH
FRANCES HOWARD
A Paramount Picture



THE START

A SMASHING upper-cut to the heart and a solid drive to the funny bone—that's Dix's winning punch in this comedy-thriller!



THE FINISH



THE PRIZE

FROM the Liberty Magazine serial by the author of "Too Many Kisses." Produced by the same director. With an all-favorite cast.

Four-column Newspaper Advertisement 4A

Ad or Program Paragraphs

A combination of TNT and LAFS—"The Shock Punch."

A merry mirthquake and a cyclone of thrills.

The star, author and director of "Too Many Kisses."

America's new favorite in his latest comedy.

It's a knockout! "The Shock Punch."

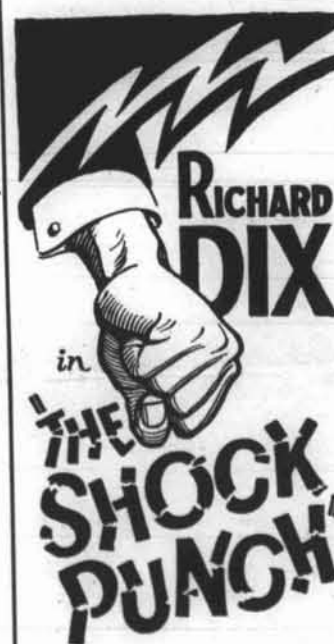
Fighting through to laughs and happiness.

Not a sad moment; not a dull second.

Round 1—Laughs
Round 2—Love
Round 3—Laughs and Love

He thought he was quite a fighter till she landed one in his heart.

The romance of a fighting millionaire in overalls.



WITH
FRANCES
HOWARD

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

*A
Paramount
Picture*



RICHARD DIX lands the hit of his life with this fast action-comedy. The story of a young man who had lightning in his fists.



RICHARD DIX IN
THE PARAMOUNT PICTURE
Production No 1PB



RICHARD DIX AND FRANCES
THE PARAMOUNT PICTURE

RICHARD DIX

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

WITH
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HOWARD

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One-column Press Ad 1A

Two-column Press Ad 1A

"CH" FOR THE BOX-OFFICE KNOCKOUT PRESS ADS AND AIDS

IX

in

CH




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RICHARD DIX


WITH FRANCES HOWARD

IN




PRESENTED BY ADOLPH ZUKOR





Whizz-z-bang!
What a punch!
What a thrill!
What a laugh!
What a hit!
What a time you'll have watching Dix put over—



"THE SHOCK PUNCH"

Three-column Newspaper Advertisement 3A



RICHARD DIX IN THE PARAMOUNT PICTURE

Production Mt 1PB


NOTE


In ordering ads or production scenes, be sure to mention the numbers under cuts. Price List on Page 4.

ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

RICHARD DIX

WITH FRANCES HOWARD






Two-column Supplementary Press Ad 2AS

Trailers Build Business

National Screen Service, Inc., issues an excellent Service Trailer on "The Shock Punch."

It consists of 75 feet of film, including several good selling titles and a half dozen carefully selected punch scenes from the picture. It sells for \$5 during the first four months after release date, with refund of \$1.50, if returned within two weeks of booking. After four months, cost is \$2.50, with \$1 refund if returned in two weeks. It thus costs you \$3.50 or \$1.50 net, depending on when you play the picture.

You can get a regular monthly Trailer Service, including trailers on the productions of Paramount and all other companies, special animated openings and closings with your theatre name on them, and many other trailer accessories, for a



RICHARD DIX AND FRANCES HOWARD IN A SCENE FROM THE PARAMOUNT PICTURE "THE SHOCK PUNCH"

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RICHARD DIX IN THE PARAMOUNT PICTURE
Production Mat 1PB



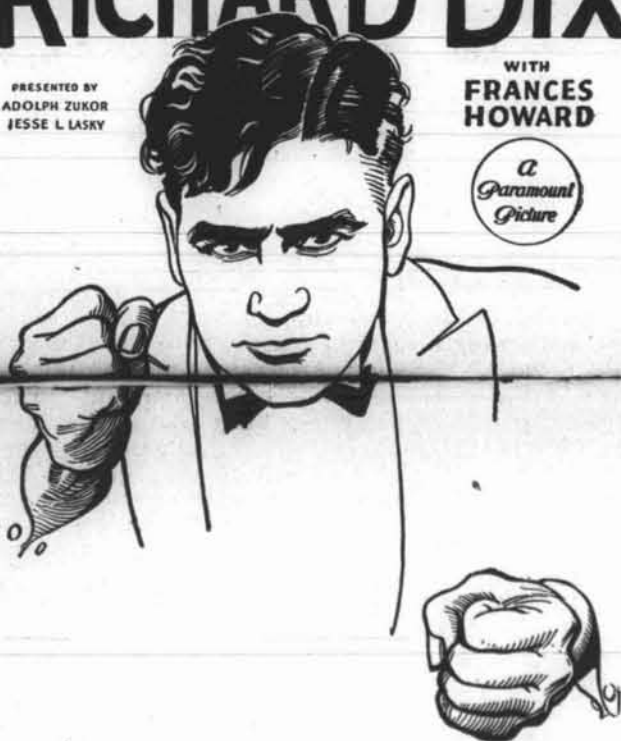
RICHARD DIX AND FRANCES HOWARD IN THE PARAMOUNT PICTURE

Two-column Production Mat 3P

RICHARD DIX

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

WITH
FRANCES
HOWARD



in THE SHOCK PUNCH

YOU'LL shake and shiver, quake and quiver, when Dix puts over "The Shock Punch."

A punch-packed story, trembling with thrills and laughter.

From the story by John Monk Saunders—Screen play by Luther Reed—Directed by Paul Sloane

Two-column Press Advertisement 2A



RICHARD DIX AND FRANCES HOWARD IN A SCENE FROM THE PARAMOUNT PICTURE

Three-column Production Mat 3P

THE PRIZE

FROM the Liberty Magazine serial by the author of "Too Many Kisses." Produced by the same director. With an all-star cast.



RICHARD DIX IN THE PARAMOUNT PICTURE
Production Mat 1PB

NOTE

In ordering ads or production scenes, be sure to mention the numbers under cuts. Price List on Page 4.



RICHARD DIX AND FRANCES HOWARD IN A SCENE FROM THE PARAMOUNT PICTURE "THE SHOCK PUNCH"

Two-column Production Mat 2P



IN A SCENE FROM THE PARAMOUNT PICTURE "THE SHOCK PUNCH"

Two-column Production Mat 3P



Whizz-z-bang!
What a punch!
What a thrill!
What a laugh!
What a hit!
What a time you'll have watching Dix put over—



"THE SHOCK PUNCH"

Three-column Newspaper Advertisement 3A



Two-column Supplementary Press Ad 2AS

Trailers Build Business

National Screen Service, Inc., issues an excellent Service Trailer on "The Shock Punch."
It consists of 75 feet of film, including several good selling titles and a half dozen carefully selected punch scenes from the picture. It sells for \$5 during the first four months after release date, with refund of \$1.50, if returned within two weeks of booking. After four months, cost is \$2.50, with \$1 refund if returned in two weeks. It thus costs you \$3.50 or \$1.50 net, depending on when you play the picture.
You can get a regular monthly Trailer Service, including trailers on the productions of Paramount and all other companies, special animated openings and closings with your theatre name on them, and many other trailer accessories, for a nominal sum.
Write to your nearest National Screen Service office. See Price List on page 4.



A POWERFUL mixture of dramatic dynamite and laughing lightning.
The story of a man who landed a job, a girl and a knockout with one blow.

From the story by John Monk Saunders—Screen play by Luther Reed—Directed by Paul Sloane

Two-column Supplementary Press Ad 2ASX

PUNCHFUL PUBLICITY STORIES MAKE "THE SHOCK PUNCH"

'The Shock Punch' New Dix Picture

Frances Howard Featured in
Big Paramount Film

ACTION! Punch! Red blood!
Comedy!

That's the order of the day down at the..... Theatre all this week where the Paramount picture, "The Shock Punch," starring Richard Dix, is the feature.

"The Shock Punch" is a screen version of John Monk Saunders' Liberty Magazine story, adapted for the screen by Luther Reed and directed by Paul Sloane, who made "Too Many Kisses," also starring Dix. Frances Howard, who played opposite Dix in "Too Many Kisses," is featured at the head of the cast in this one, too.

In "The Shock Punch," Dix has the role of Randall Lee Savage, son of a wealthy family, who, in a course of boxing to keep physically fit, develops a "shock punch." He is forced to use this knockout punch on several occasions, especially when in an attempt to prove his daring, he takes a position among structural iron workers. These workers take delight in teasing the embryo and force him to perform hazardous feats on iron beams as they are being hoisted to lofty heights.

Miss Howard plays Dorothy Clark, whose love Dix seeks to win by his courage and daring.

Walter Long, "Gunboat" Smith, Paul Panzer, Charles Beyer and other prominent screen players appear in the strong supporting cast.

"The Shock Punch" is typical Dix entertainment.

Dix "Shock Puncher" In Paramount Picture (For Programs)

Well, we had the right dope on Richard Dix in "Too Many Kisses," didn't we? You have but to read the reviews from all over the country to learn that it's just about the funniest picture of 1925. Dix takes another leap upward in his skyrocket to fame. Folks like this big, husky, handsome, regular guy.

Dix has a worthy successor to "Too Many Kisses" in "The Shock Punch," by the same author. In this one, Richard tickles your funny-bone and he does some high class knock-down-and-drag-out fighting with Walter Long on the one lone girder that formed the twenty-sixth floor of the new American Tel. and Tel. Building downtown, New York, that will have you gasping and clinging to the chair. (At last, one cameraman got so faint from fright, he had to be lowered tenderly to the ground in the arms of one of the twenty professional sky-climbers who act in the picture.)

Frances Howard is the girl in "The Shock Punch," but you won't know this Frances. You know, Frances always played flapper roles on the stage till she hit "The Swan." She's a swift, dazzling, sweet and pretty flapper in "The Shock Punch." She has taken off her black wig and shows you her own fluffy brown bobbed hair. She's a very nifty stick of dimpled dynamite in this film.

Then there's also Gunboat Smith, the ex-champ pugilist, swapping punches with Richard, who is no mean socker himself. Paul Panzer, Theodore Babcock, Percy Moore, Charles Beyer and Jack Scannell complete the cast of prominent players.

"The Shock Punch," which will be shown at the.....next....., was adapted for the screen by Luther Reed from the Liberty Magazine story by John Monk Saunders. Paul Sloane directed.

Dix Doesn't Like Altitude

Did you ever have one of those dreams in which you seem to be falling from a great height?

Richard Dix says he's had 'em since he was a kid, and he thought he was going to experience the real

Specials

No More Iron Worker's
Jobs for Richard Dix

A STRUCTURAL steel worker gets plenty of fresh air and scenery, but neither is sufficient reason for being a structural steel worker, according to Richard Dix.

About the same amount of scenery can be enjoyed from the balcony of the Woolworth Building tower and the air is just as fresh around a Central Park bench.

Dix now has some very emphatic ideas on both matters. He acquired them "on location," said location being the red-painted steel beams of the half completed building of the New York Telephone Company, Manhattan, twenty-two stories up—the emphasis being on the UP—during the filming of "The Shock Punch."

"Nice boys, these steel workers," says Dix. "They explain just how to do it while you ride up in a two by four elevator made of planks and a couple of beams. They told me to lean against the wind when walking on a beam. If the wind shifts you stop leaning or you lean against the sidewalk. That ends the day's work. Very simple, you see.

Going Up

"The elevator stopped at the seventeenth floor. That was made of nice soft concrete. Then we started up ladders. That wasn't so bad. I was looking up, but when the foreman yelled to the cameramen and two prop men to 'get off' I looked back. Four of them were on the same ladder with me and the boss, was yelling to them that the ladder wouldn't hold more than two.

"I saw something—the Brooklyn Bridge, the ferries on the river, the Statue of Liberty and all the atmosphere between me and the nearest asphalt paving. Hereafter when I do a picture on structural steel work the captain of the airship Los Angeles is going to be along as technical adviser, and I am going to have a bag of helium gas tied around my waist.

Too High for Comfort

"After what seemed like two weeks of climbing we reached a square platform of loose boards. Paul Sloane, the director, explained the scenario of 'The Shock Punch,' as Luther Reed had written it, required that I run across one of the beams waving my arms as though I couldn't get my balance. One of the steel workers showed me how to do it. I didn't quite get the idea, so he did it again. And, and—whew! It makes me sweat to remember it—he slipped, grabbed a rope, slid down it and swung back onto a beam one story below. Clever, eh? I got half way across the first time and finished crawling. The second time was easier. There wasn't any third time.

"Then they told me I would have to ride up from the street on a beam and jump from the girder to the platform. I was never much good at jumping—especially high jumping, so this was some stunt. The cameraman had to take half an hour to cool down after the scene was shot.

A Real Battle

"In the next scene I had to stage a fight with Walter Long on these loose planks. Walter was playing the role of 'Bull' Mularkey, foreman of the steel workers. We rolled and pummeled each other and all the regular iron workers cheered and gave us advice. They're regular fight fans.

"The fight ended abruptly when Walter discovered one of his legs was waving around in the Manhattan breezes and I looked down past his left ear and couldn't see anything but tiny dots that might have been people walking around Battery Park.

"If I do any more pictures like this my specialty will be character roles where I imitate an old man with the palsey. If I fall out of bed within the next few months I'll die of heart failure."

"The Shock Punch," directed by Paul Sloane from Luther Reed's adaptation of the Liberty Magazine serial by John Monk Saunders, opens

A Big Star Cast In "Shock Punch"

Richard Dix at the Rialto in
Newest Paramount Picture

RICHARD DIX comes to the..... Theatre next..... in the Paramount picture, "The Shock Punch," directed by Paul Sloane, who made "Too Many Kisses," from an adaptation by Luther Reed of the Liberty Magazine story of the same name by John Monk Saunders, who also wrote "A Maker of Gestures," from which "Too Many Kisses" was taken.

In "The Shock Punch" Dix has the role of a wealthy young man who trains with a couple of pugilists daily to keep from getting "soft" and develops a "shock punch" that later proves mighty handy in winning for himself the girl he loves.

Frances Howard, who played opposite Dix in "Too Many Kisses," has a featured role at the head of the

supporting cast. Dorothy Clark, daughter of a wealthy building contractor, she has a decided aversion for fights and fighters. She first meets Dix while he is training in Central Park and thinks he is an altogether likeable young man until his trainers, bearing the marks of many ring battles, appear. Then she gives him the cold shoulder.

"Gunboat" Smith, who supported Dix in "Manhattan," swaps blows with Paramount's newest star again in "The Shock Punch." Remember the battle they put up in that earlier picture? Wait till you see this one!

Walter Long is the "heavy" in the cast. He plays "Bull" Mularkey, big boss on Clark's construction job. Paul Panzer, who has the record as the most consistently villainous person on the screen, behaves himself for once in this picture as a member of the rivet gang Dix gets a job with, while Charles Beyer is chief engineer for the Clark Construction Co.

Other big names appearing in the cast are Theodore Babcock, Percy Moore and Jack Scannell.

"The Shock Punch" is the fastest moving and funniest Dix picture to reach the screen to date. It's a knockout!

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"Thirty-five plus seven equals forty-two," figured Dix out loud. "That means 42 years of hard luck," he mumble as he faded from the scene.

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On "Location" With Dix Making "The Shock Punch"

When Richard Dix was a boy he never climbed trees for chestnuts. He never clambered on the roofs of the barns back on the farm; he never jumped from haystacks. Shining up telegraph poles was not one of his pastimes. There was always a satisfying feeling about solid ground under his feet.

His youthful fondness for firm foundations still persists.

That's why he gave three cheers recently when Paul Sloane finished shooting scenes on the steel framework of the unfinished New York Telephone Co. building for his new Paramount picture, "The Shock Punch."

But Dix has a great admiration for speed. It fascinates him, so while waiting for the cameramen to bring down their equipment from the structure he stood on the ground and watched a metal bucket shooting up and down the side of the structure. Somebody would blow a whistle and the bucket would whiz upward, nearly thirty stories, in five seconds. A big red-faced fellow would move a lever and it would tip a load of cement into a hopper. He would move another lever and it would drop to earth for another

PARAMOUNT

HERE are the trained stars change exclusively for pictures over. Get in touch with

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Dix to Meet "Gunboat" Smith Catchweight

Richard Dix will meet "Gunboat" Smith, at catchweights at the..... Theatre next.....

Smith, battle-hardened prize fighter again has done his running tog to engage in his work.

This time, however, the "Gunner" is not preparing himself for an important fight. He plays a part in "The Shock Punch," a Paramount picture starring Richard Dix, which comes to the.....next..... Smith made his screen debut in the role of a boxer in "Manhattan," Dix's first starring picture.

In "The Shock Punch" Smith appears as a boxing instructor. And, too, he is recipient of the 'shock punch,' developed by Dix who plays the part of Randall Lee Savage, wealthy young man who takes up boxing to keep physically fit. Smith takes the knockout blow with all the realism of his big days when on an unfortunate occasion he was forced to the canvas to hear the referee count him out.

Frances Howard is featured opposite Dix. Others in the cast are Paul Panzer, Walter Long and Charles Beyer.

John Monk Saunders wrote the story, which was adapted for the screen by Luther Reed. Paul Sloane directed.

Another Case to Refute The Motion "Cinch" Stuff

A shake-up on loosely joined girders that have stories high holds no chills for Paul Sloane, who directed Richard Dix in his latest starring picture, "The Shock Punch," coming to the.....Theatre next.....

Sloane's decision to do as little "human fly" stunt as possible came when he climbed to such a platform on the steel framework of the American Telephone building in lower Manhattan. It is on this platform that Dix and Walter long engage in a wrestling and fighting scene in the picture.

A Swedish superintendent accompanied Sloane to the platform and while the Paramount director held tightly to a beam the workman swung around and pointed out the dangerous points.

"You should bane here the other day," he said as Sloane tried to look down to the street. "A fella slipped and fell. It bane lucky for him he hit a girder on the eighteenth floor or he surely would have been killed. As it is he's now in the hospital."

Sloane shivered and asked to be assisted to the ground. However, he refused to cut the scene from the script and had to swing out on a beam as he directed Dix in the fight.

What was it someone once said about movie people having a dead cinch?

"The Shock Punch," featuring Frances Howard in support of Paramount's newest star, was adapted for

STORIES AND REVIEWS TO
UNCH" A REAL PROFIT PICTURE

PARAMOUNT EXPLOITEERS
Table listing names and addresses of Paramount exploiters across various cities like Denver, New Haven, Milwaukee, etc.

Reviews
"The Shock Punch"
THE feature picture at the... Theatre this week is one of the fastest-moving comedy romances the screen has seen in many a long day.

Dix Iron Worker
In "Shock Punch"
Paramount Star in Story by John Monk Saunders
(Synopsis Story)
THE story of a young man who had lightning in his fists.

Dix to Meet "Gunboat"
Smith, Catchweights
Richard Dix will meet "Gunboat" Smith, at catchweights at the... Theatre next.

Dix, Filming Picture, Gets Kick Out of Morgue
As a rule an undertaking parlor is passed unnoticed by Richard Dix, star in "The Shock Punch," which is due at the... Theatre on.

several times—once when his father gets his trainers to "fix" a fight for Dix at an ironworker's ball. The old giant doesn't believe his son has it in him and almost passes out when a bullying steel worker hits the floor with a thud before the youngster.

punch—that is wicked.
One day while doing road work in Central Park he meets Frances Howard, who plays the role of Dorothy Clark, daughter of a wealthy builder. She hates fights and fighters and treats him rather coolly.

Another Case to Refute
The Movie "Cinch" Stuff
A shake-up in the loosely joined girders of the five stories high holds no charm for Paul Sloane, who directed Richard Dix in his latest starring picture, "The Shock Punch," coming to the... Theatre next.

"Shock Punch", Starring Richard Dix, a Knockout
Richard Dix has come down from his roost on the steel beams of an unfinished 32-story building in lower Manhattan and everybody at the Paramount Long Island studio is breathing naturally again.

Here's a picture with the "punch" in every sense of the word!
(Review No. 2)
"The Shock Punch"—and it's not a story of prize fighting—opened at the... Theatre yesterday. It's a Paramount picture starring Richard Dix, a screen version of the John Monk Saunders story, which ran in Liberty.

Two-fisted Action
But Mularkey has made doubly sure of the crash by slitting the cable supporting the greased girder half way through and when it nears the upper floors it starts to slip, but it lands safely, and before it even reaches the building Savage is off of it and on top of Mularkey. The old "shock punch" is brought into play, and it's "lights out" for "Bull".

Frances Howard in Cast Of "The Shock Punch"
Frances Howard is her natural self in Richard Dix's new Paramount starring production "The Shock Punch." That is, Miss Howard ex-

in an attempt to reach against the wind. If the wind shifts you stop leaning or you lean against the sidewalk. That ends the day's work. Very simple, you see.

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Dix Doesn't Like Altitude

Did you ever have one of those dreams in which you seem to be falling from a great height?

Richard Dix says he's had 'em since he was a kid, and he thought he was going to experience the real thing during the filming of "The Shock Punch" for Paramount.

He was sitting on a beam at one corner of the 25th floor of a building in course of construction. The camera, on another beam behind him, was supposed to get a shot of Richard looking out over the New York harbor to the Statue of Liberty far in the distance. Dix stuck it out for a few minutes, then had to call all bets off. First, he said, the stiff wind made him feel as if he were going to be blown off, then there was that curious desire to jump, and finally, it seemed as if the whole building was swaying and just ready to topple over.

Most of the scenes for "The Shock Punch" were taken on this building—the new home of the American Tel. and Tel. Co., in lower New York city. Paul Sloane directed the picture, adapted by Luther Reed from John Monk Saunders' story, which ran in Liberty.

Frances Howard heads the supporting cast in a featured role. Others are Walter Long, Paul Panzer and "Gunboat" Smith.

Closes Today

"The Shock Punch," a Paramount picture starring Richard Dix, directed by Paul Sloane from the Liberty serial by John Monk Saunders, closes a.....days' run at the..... Theatre this afternoon and evening.

The picture has to do with a wealthy young fellow who becomes a structural iron worker to be near the girl he loves, the daughter of a big building contractor. Frances Howard, featured at the head of the cast, is the girl. "Gunboat" Smith, Walter Long and Paul Panzer also play in support.

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Going Up

"The elevator stopped at the seventeenth floor. That was made of nice soft concrete. Then we started up ladders. That wasn't so bad. I was looking up, but when the foreman yelled to the cameramen and two prop men to 'get off' I looked back. Four of them were on the same ladder with me and the boss, was yelling to them that the ladder wouldn't hold more than two.

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"In the next scene I had to stage a fight with Walter Long on these loose planks. Walter was playing the role of 'Bull' Mularkey, foreman of the steel workers. We rolled and pummeled each other and all the regular iron workers cheered and gave us advice. They're regular fight fans.

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Dix Superstitious

Richard Dix will be playing old man parts when good fortune returns to him if breaking mirrors is considered an omen of ill-luck.

That is one way of saying Dix is scheduled to face 42 years of hard luck which is a terrible sentence to be placed on any picture star.

First of all it must be said that Dix is superstitious. Horseshoes mean something to him. He will not consent to the lighting of three cigarettes from one match. He gets pale when he spills salt. A black cat gives him the vapors.

Dix's sentence of hard luck came while he was being filmed in his forthcoming Paramount starring picture, "The Shock Punch," which was produced at the company's Long Island studio. He was standing on a set when he discovered a horseshoe.

"Here's where I increase my luck," said Dix as he picked up the horseshoe and tossed it over his right shoulder.

A crash followed. Dix registered fight and then turned around to learn he had tossed the horseshoe through a mirror.

"That's seven years hard luck, surely," opined Dix.

"That's bully stuff," shouted Director Paul Sloane, as he witnessed the act. "We'll have to inject that scene into the picture."

In order to register the scene cor-

rectly in the picture, Dix had to toss five horseshoes over his shoulder and incidentally break five mirrors.

"Thirty-five plus seven equals forty-two," figured Dix out loud. "That means 42 years of hard luck," he mumbled as he faded from the scene.

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But Dix has a great admiration for speed. It fascinates him, so while waiting for the cameramen to bring down their equipment from the structure he stood on the ground and watched a metal bucket shooting up and down the side of the structure. Somebody would blow a whistle and the bucket would whiz upward, nearly thirty stories, in five seconds. A big red-faced fellow would move a lever and it would tip a load of cement into a hopper. He would move another lever and it would drop to earth for another load.

"Fastest thing I've ever seen," said Dix, pointing out the bucket to Director Sloane.

Manufacturing a Laugh
"That gives me an idea. It would be a great gag. You know in the story when the whistle blows you're anxious to hurry down—"

—Frances Howard. "You just jump into the bucket as it goes down past the thirty-second story where the planks are. We can make the bucket go a little slower for that scene. Wouldn't that be funny, Richard?"

"Haw! Hah, hah, hah! I'm convulsed! Gee, wouldn't that be a scream?" Dix responded.

Then he looked up again. "Paul, you're certainly a marvel. Wish I could think of funny things like that."

But the other members of the company thought it would be a good idea.

Dix protested. "Suppose that red-faced motorman, or whatever he is, should push the wrong lever and tip the bucket. Slip him twenty dollars and tell him what a wonderful fellow I am. Also ask him if he has had a drink this week."

The director came back and explained that it was the wind that made the engineer's nose red. He never took a drink in his life. And what's more he thought Dix one of the world's greatest actors. It sounded convincing.

Real "Punch" Scene

So the company returned to the thirty-second story. The cameras were set up on the loose planks. Dix hurried to the edge and tried to make himself feel like an eagle. The bucket shot upwards. He looked up at it. It tipped its load of cement as usual. Then it sped downward and he took a quick glance down. The stories of the building looked as though they

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A Swedish superintendent accompanied Sloane to the platform while the Paramount director held tightly to a beam the workmen swung around and pointed out dangerous points.

"You should bane here the other day," he said as Sloane tried to lean down to the street. "A fella slipped and fell. It bane lucky for him, hit a girder on the eighteenth floor or he surely would have been killed. As it is he's now in the hospital."

Sloane shivered and asked to be assisted to the ground. However, he refused to cut the scene from the script and had to swing out on a beam as he directed Dix in the fight.

What was it someone once said about movie people having a d cinch?

"The Shock Punch," featuring Frances Howard in support of Paramount's newest star, was adapted for the screen by Luther Reed from John Monk Saunders' story, which ran serially in Liberty Magazine.

Walter Long Has "Heavy" Role in "The Shock Punch"

Walter Long is at it again—so villainous.

Long appears as "Bull" Mularkey, boss of structural iron workers. Richard Dix's newest starring picture for Paramount, "The Shock Punch" which opens next.....at the..... Theatre to remain for.....days.

"The Shock Punch," directed by Paul Sloane, who made "Too Many Kisses," also starring Dix, is a dramatization of the Liberty Magazine serial by that name by John Monk Saunders. Frances Howard is featured opposite the star.

Besides Long, "Gunboat" Smith, veteran of the prize ring; Paul Panzer, Charles Beyer and others appear in the picture.

Dix and Long put up a great tle in "The Shock Punch," which action-plus from start to finish,

were an inch apart somewhere down Vesey street where the cement was being mixed.

The next time the bucket came on its thread-like cable it moved less speed. It was only four feet from the platform, but it seemed four miles.

Dix ran across the platform leaped. He grabbed the crossbar which the cable was attached. The bucket kept on its way downward. After a while it came up again loaded with cement. Director Sloane waited, but Dix didn't reappear. Finally, Sloane went down to where his star had gone. Dix

Richard Dix will meet "Gunboat" Smith, at catchweights at the..... theatre next.....

Smith, battle-arranged prize fighter, gain has done his running togs to engage in row work.

This time, however, the "Gunner" is not preparing himself for an important fight but plays a part in "The Shock Punch," a Paramount picture starring Richard Dix, which comes to the.....next.....

Smith made his screen debut in the role of a boxer in "Manhattan," Dix's first starring picture.

In "The Shock Punch" Smith appears as a boxing instructor. And, too, he is recipient of the "shock punch," developed by Dix who plays the part of Randall Lee Savage, a wealthy young man who takes up boxing to keep physically fit. Smith takes the knockout blow with all the realism of his ring days when on an unfortunate occasion he was forced to the canvas to hear the referee count him out.

Frances Howard is featured opposite Dix. Others in the cast are Paul Panzer, Walter Long and Charles Beyer.

John Monk Saunders wrote the story, which was adapted for the screen by Luther Reed. Paul Sloane directed.

Another Case to Refute The Movie "Cinch" Stuff

A shake-up on loosely joined girders in five stories high holds no character Paul Sloane, who directed Richard Dix in his latest starring picture, "The Shock Punch," coming to the.....Theatre next.....

Sloane's decision to do as little "human fly" stuff as possible came when he climbed to such a platform on the steel framework of the American Telephone building in lower Manhattan. It is on this platform that Dix and Walter Long engage in a wrestling and fighting scene in the picture.

A Swedish superintendent accompanied Sloane to the platform and while the Paramount director held tightly to a beam the workman swung around and pointed out the dangerous points.

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What was it someone once said about movie people having a dead cinch?

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Walter Long Plays "Heavy" Role in "The Shock Punch"

Walter Long is at it again—screen villainizing.

Long appears as "Bull" Mularkey, a boss of structural iron workers in Richard Dix's new starring picture for Paramount, "The Shock Punch," which opens next.....at the..... Theatre to remain.....days.

"The Shock Punch," directed by Paul Sloane, who made "Too Many Kisses," also starring Dix, is a picture of the Liberty Magazine serial by that name by John Monk Saunders. Frances Howard is featured opposite the star.

Besides Long, "Gunboat" Smith, veteran of the prize ring; Paul Panzer, Charles Beyer and others appear in the picture.

Dix and Long put up a great battle in "The Shock Punch," which is action-plus from start to finish.

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a rule an undertaking parlor is passed unnoticed by Richard Dix, star in "The Shock Punch," which is due at the.....Theatre on.....

But there is an undertaking establishment just opposite the American Telephone building in lower Manhattan where a twenty-five story addition was being constructed that had the star worried. During the filming of one of the scenes Dix engaged in a scuffle and fight with Walter Long on a platform high up on the new structure.

Dix and Long climbed up to the platform to get a view. They shuddered as they looked down to the street below—then immediately descended. As they reached the bottom of the ladder they turned about. Simultaneously they spied the morgue.

The Paramount star craned his neck and looked up the twenty-five stories to the platform. Long did likewise. Then they looked at each other. But nary a word they spoke.

Both men are a bit superstitious. "Well, we'll wait and see," was the only comment Dix would offer. Long nodded dejectedly.

"The Shock Punch," directed by Paul Sloane, was adapted for the screen from John Monk Saunders' Liberty Magazine serial of the same name. Frances Howard is featured at the head of the supporting cast. Others in the cast include Paul Panzer, "Gunboat" Smith and Charles Beyer.

"Shock Punch", Starring Richard Dix, a Knockout

Richard Dix has come down from his roost on the steel beams of an unfinished 32-story building in lower Manhattan and everybody at the Paramount Long Island studio is breathing naturally again. For three weeks this up and coming star was filming scenes for his forthcoming picture, "The Shock Punch," on projecting girders that offered a splendid view of New York's harbor and the Statue of Liberty. But the altitude of Dix's vantage-point also gave him unpleasant sensations when his glance happened to drop streetward, with the ever-present danger that his body would follow that glance. However, Dix has completed the last hair-raising stunt, the cameraman has photographed the last thrilling scene, director Paul Sloane has shouted his last order for the picture above the rush of the wind. The production unit engaged in making the picture is again learning to walk on ordinary levels without an effort to balance themselves on eight-inch surfaces hundreds of feet above the ground.

—and the greatest Dix picture of them all is ready for audiences at the.....Theatre, where it will remain for.....days.

John Monk Saunders wrote the story, which ran serially in Liberty. In the picture, Dix is a wealthy young fellow, who feels that his luxurious upbringing will only tend to soften him, so he hires a couple of professional pugs to keep him in trim.

If there's a punch in this one, there's a thousand of them.

Frances Howard is featured at the head of the cast.

Some Record!

A twenty year record as the most consistently villainous person in motion pictures went to smash when Paul Panzer, dean of the screen villains, was cast to play the role of "pal" to Richard Dix in "The Shock Punch" Dix's latest starring production for Paramount, which heads the bill this week at the.....

"The Shock Punch" appeared as a serial by John Monk Saunders in Liberty. Frances Howard is featured opposite the star. Walter Long, "Gunboat" Smith, the prize fighter, and others appear in support.

The story, adapted for the screen by Luther Reed, has to do with a young man who has lightning in his fists and brings Dix to the screen as a son of wealthy parents who takes up boxing to keep from getting "soft" and becomes a steel worker to prove to his lady friend that he's "got the goods."

sitting on a steel beam wrapping his shins in cotton.

"We ought to do that scene over again," Sloane began.

Dix paused in his work.

"I suppose it would be funnier the second time," he commented. "No, let's not. The fans might get hysterical when they see the picture."

Frances Howard is featured opposite Dix in "The Shock Punch," adapted from John Monk Saunders' Liberty Magazine serial. There's a cast of prominent names appearing in support. The picture opens at the.....Theatre on.....next.

a bullying steel worker hits the floor with a thud before the youngster.

But there is one drawback. Dorothy, "the only girl in the world" for Savage, detests anything that has to do with prize fighting, and she makes Randall promise not to fight for her sake, and this sort of puts the boy in a funny position when he gets a job as rivetter on a building Dorothy's father is constructing. The men take to playing jokes on him—"the dude," they call him, and he has to bring them around now and then with a gentle reminder in the form of the "shock punch," later apologizing to the girl.

While on the job, Savage learns that the foreman and the engineer are working against their boss, Dorothy's father, who must finish the steel work on the building by a given date. He overhears their plan to send the girder which is to complete the work, crashing through from the topmost story. He rides up on the girder himself, which slips (all this had been arranged by the foreman) and almost falls, but Savage reaches the top and before the beam even lands, he is off and on top of the crooked foreman. The old "shock punch" goes over to the point of his chin, and it's all over but the shouting.

Frances Howard is featured at the head of the supporting cast. Walter Long is "Bull" Mularkey, the foreman, and Charles Beyer plays the construction engineer. Others in the cast are "Gunboat" Smith, Dix's trainer; Paul Panzer and Percy Moore.

Here's a picture with the "punch" in every sense of the word!

(Review No. 2)

"The Shock Punch"—and it's not a story of prize fighting—opened at the.....Theatre yesterday. It's a Paramount picture starring Richard Dix, a screen version of the John Monk Saunders story, which ran in Liberty. Frances Howard is featured opposite the star.

In "The Shock Punch," Dix is a young society fellow, who would rather trade punches with a real "pug" anyday than wrestle with a tea cup. During a course of training, he develops a devastating "shock punch," which lands on the point of the chin with lightning force.

Now Dorothy Clark (Miss Howard) Dix's fiancée, takes to fighting about as much as she would to hoop skirts, so young Savage has to promise to behave. She tells him that she won't be able to see him for some time, because she is going to help her father, a building contractor, finish a job within schedule time. The whole family fortune is wrapped up in the project.

To be near Dorothy, Dix gets a job with a rivet gang on the new building and learns that the foreman and engineer on the job are playing crooked and doing everything they can to hold up construction.

There's a real smash climax when Dix rides up twenty-six stories on a girder and comes to a show-down with the plotters, putting over the "shock punch" to good effect.

"The Shock Punch" is something to blow about!

Other big names in the supporting cast of the picture are "Gunboat" Smith, Walter Long and Paul Panzer.

"The Shock Punch" Coming

Richard Dix arrives at the..... Theatre next.....in the role of a young man who has lightning in his fists in the Paramount picture, "The Shock Punch," directed by Paul Sloane from John Monk Saunders' Liberty Magazine story.

The story has to do with a young millionaire who dreads the thought of getting "soft" and hires a couple of professional pugilists to keep him in trim. The action starts with the first scene, and doesn't let up for a minute.

Frances Howard is the girl in the case. She is the daughter of a building contractor who likes Dix but doesn't take to his fistful accomplishments and tells him that if he wants to stay in good with her he'll have to tone down a bit. This Dix tries to do, but everywhere everyone seems to be tempting him to demonstrate the famous "shock punch" he has developed as the result of weeks strenuous training.

—and he does, not once but several times, and when that old blow hits home, you'll almost break the handles off the seats.

If you don't like "The Shock Punch," the motion picture isn't made that will entertain you.

She hates fights and fighters and treats him rather coolly. Savage learns that her family's entire fortune is tied up in her father's latest building project, which must be finished by a certain time. Someone seems to be working against Clark, for some unknown reason trying to delay the work.

Lands Jobs as Riveter

In pursuit of Dorothy, Savage lands at the offices of the Clark Construction Co. and is confronted by two husky steel workers who inform him that no visitors are allowed unless they are seeking employment. This is an idea for Randall, and he accepts a job with a rivet gang. The men make him the goat for many jokes, and he is forced to bring his "shock punch" into play several times before they quiet down and give him a wide berth.

It develops that "Bull" Mularkey, foreman on the job, and Stanley Pierce, Clark's construction engineer, are the pair working against the big boss. Dix overhears a little scheme of theirs to send the girder, which will complete the job, crashing through from the topmost story. He takes drastic measures to prevent such a disaster by riding up on the beam himself in the belief that they dare not carry out their plan.

Two-fisted Action

But Mularkey has made doubly sure of the crash by slitting the cable supporting the greased girder half way through and when it nears the upper floors it starts to slip, but it lands safely, and before it even reaches the building Savage is off of it and on top of Mularkey. The old "shock punch" is brought into play, and it's "lights out" for "Bull".

The excitement has brought Dorothy up onto the building, and she goes into Savage's arms.

Never has Dix had such a role as is afforded him in "The Shock Punch." There's action, thrills, love-interest, laughs and what not. And all the scenes are the real thing. There's nothing fake about the fights on the twenty-sixth floor of the new sky-scraper. The scenes were taken on the new Tel. and Tel. building in course of construction in New York City.

Walter Long has the role of "Bull" Mularkey in the production, while Pierce is played by Charles Beyer. "Gunboat" Smith is Dix's trainer. Others in the cast include Paul Panzer, Theodore Babcock, as the star's father; Percy Moore as old man Clark, and Jack Scannell.

The story is a screen version of John Monk Saunders' Liberty Magazine serial, directed by Paul Sloane and adapted by Luther Reed.

Frances Howard in Cast Of "The Shock Punch"

Frances Howard is her natural self in Richard Dix's new Paramount starring production "The Shock Punch." That is, Miss Howard exhibits her own hair, which is of natural chestnut brown.

In her last two pictures Miss Howard was obliged to wear wigs. In "The Swan" Miss Howard appeared as a princess and, of course, princesses did not wear short hair in their courting days. Then, in "Too Many Kisses," a Richard Dix picture recently released, she appeared as a wealthy Basque maiden, and again she was forced to hide her own hair for darker tresses.

In "The Shock Punch" Miss Howard plays the part of Dorothy Clark, daughter of a wealthy American contractor. American contractors have modern daughters, therefore she is permitted to show herself "as is."

Miss Howard is featured at the head of the supporting cast of the picture, which is an adaptation of John Monk Saunders' story of the same name which ran in Liberty. Paul Sloane, who made "Too Many Kisses," directed. Others in the cast are Walter Long, Paul Panzer and "Gunboat" Smith.

Held Over

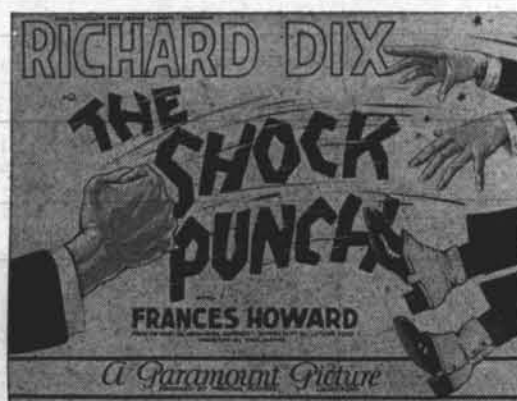
The Paramount picture, "The Shock Punch," adapted for the screen by Luther Reed from John Monk Saunders' story, which ran serially in Liberty Magazine, and was to have closed a run of..... days at the.....today, will be held over another day.

Richard Dix is the star in the production, directed by Paul Sloane, who made "Too Many Kisses." Frances Howard heads the cast in a featured role. Others are Walter Long, "Gunboat" Smith, Paul Panzer and Charles Beyer.



Richard Dix in "The Shock Punch" PARAMOUNT PAPER THAT

"If It's Worth Running, It's Worth"



It's Colored INSERT CARDS

Insert cards are the handy members of the poster family—you'll find a dozen different uses for them. And they're cheap.



SET OF EIGHT COLORED LOBBY CARDS

Price List for Advertising Material

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

NOTE:—Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get Canadian Price List from your Exchange.

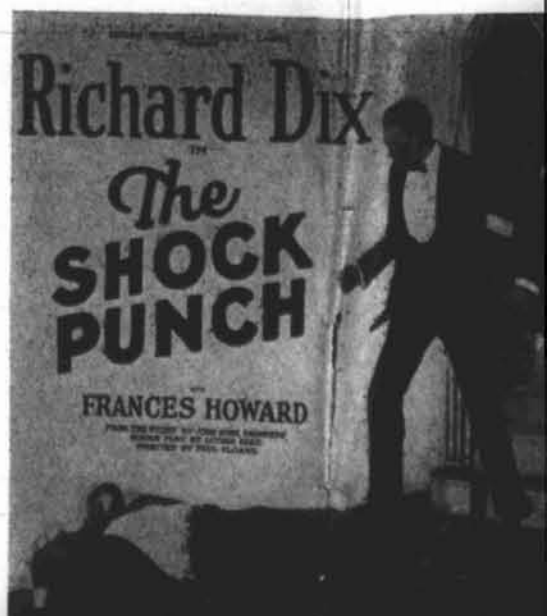
For Outdoor Advertising		MATS, ADVERTISING, PRODUCTION, ETC.	
POSTERS			
One Sheet (1A and 1B).....	\$.15	One Column .....	.05
Three Sheet (3A and 3B).....	.45	Two Column .....	.10
Six Sheet (6A).....	.75	Supplementary (Two Column) (Adv. Only)...	.10
Twenty-four Sheet (24A).....	2.40	Three Column .....	.15
PHOTOS FOR YOUR LOBBY		Four Column (Adv. Only).....	.25
22 x 28 (Colored) .....	.40	FOR GENERAL EXPLOITATION	
11 x 14 Set of Eight (Colored).....	.60	GILT-EDGED FRAMES, (Size 17 x 43 in.)...	1.50
For Newspaper Ads		Insert Cards (14 x 36 in. to fit above).....	.25
ADVERTISING CUTS		22 x 28 Gilt Frames	1.50
One Column .....	.35	Heralds, per thousand.....	3.00
Two Column .....	.65	Cross Word Puzzle Books, Each.....	.08
Supplementary (Two Column).....	.25	Window Card .....	.07
		Announcement Slide .....	.15
		Publicity Photos, Each.....	.10
		Trailers—National Screen Service	
		126 W. 46th St., New York City	
		845 So. Wabash Ave., Chicago, Ill.	
		917 So. Olive Street, Los Angeles, Cal.	

Press Books and Music Cues are gratis.



One Sheet Poster 1A

Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!



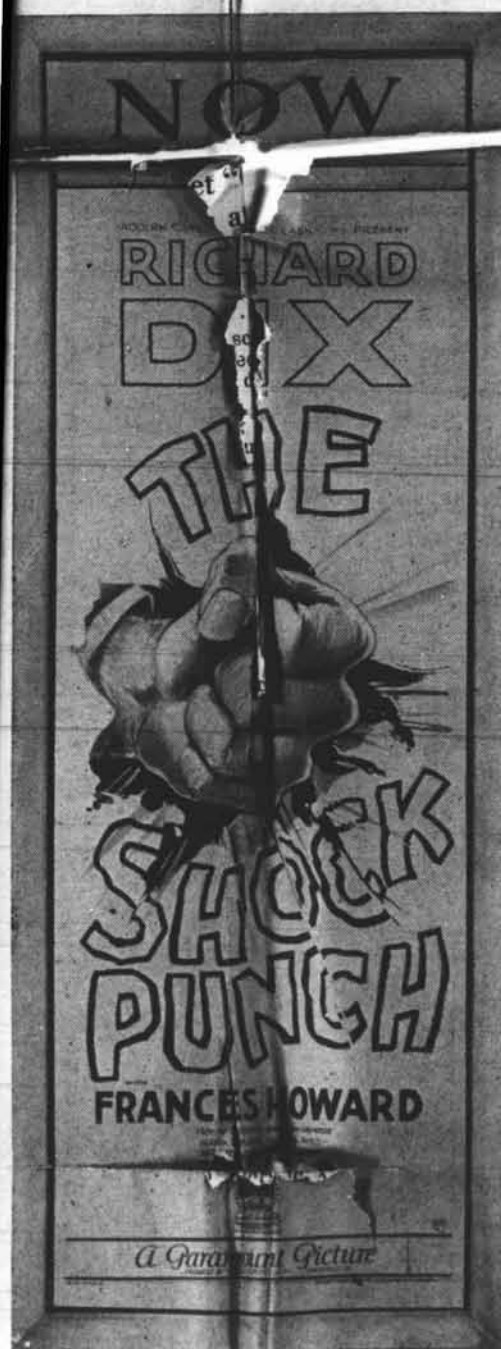
Dix in "The Shock Punch" ER THAT PACKS THE PUNCH

h Running, It's Worth Advertising"



It's Colored INSERT CARD

Insert cards are the handy men of the poster family—you'll find a dozen different uses for them. And they're cheap!



CLASSY LOBBY DISPLAY—EACH 11" x 14"

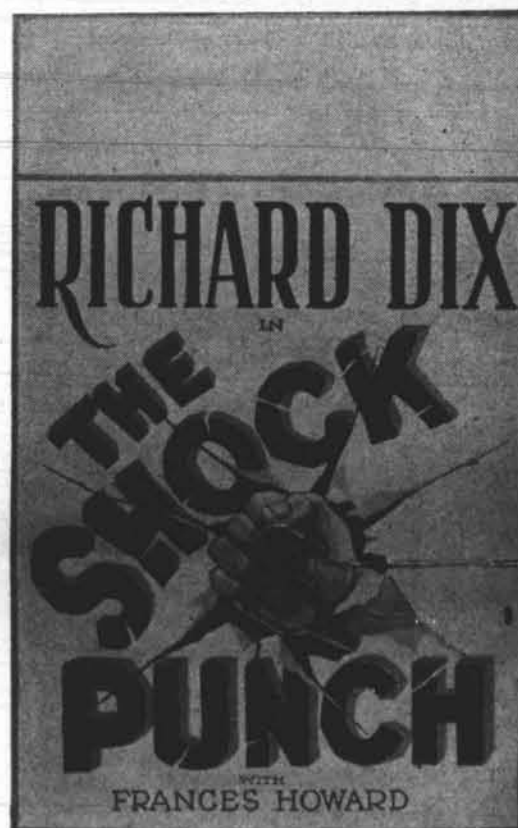
WINDOW CARD

To the right is illustrated the striking colored window card on "The Shock Punch."

Put this in a shop window and it will attract as much attention as a twenty-four sheet.

Plenty of blank space for theatre name, dates, etc.

Only seven cents apiece.



Put the picture over the top by putting posters over the town. Here are real business-getters!





SET OF EIGHT COLORED LOBBY CARDS

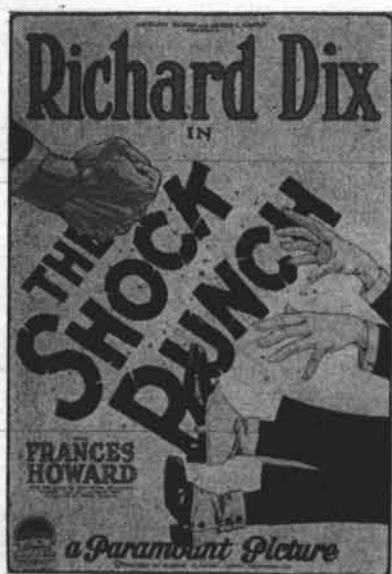
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POSTERS			
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Three Sheet (3A and 3B)	.45	Two Column	.10
Six Sheet (6A)	.75	Supplementary (Two Column) (Adv. Only)	.10
Twenty-four Sheet (24A)	2.40	Three Column	.15
		Four Column (Adv. Only)	.25
PHOTOS FOR YOUR LOBBY		FOR GENERAL EXPLOITATION	
22 x 28 (Colored)	.40	GILT-EDGED FRAMES, (Size 17 x 43 in.)	1.50
11 x 14 Set of Eight (Colored)	.60	Insert Cards (14 x 38 in. to fit above)	.25
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		Heralds, per thousand	3.00
		Cross Word Puzzle Books, Each	.08
		Window Card	.97
		Announcement Slide	.15
		Publicity Photos, Each	.10
		Trailers—National Screen Service	
		126 W. 46th St., New York City	
		845 So. Wabash Ave., Chicago, Ill.	
		817 So. Olive Street, Los Angeles, Cal.	
For Newspaper Ads			
ADVERTISING CUTS			
One Column	.35		
Two Column	.65		
Supplementary (Two Column)	.25		

Press Books and Music Cues are gratis.

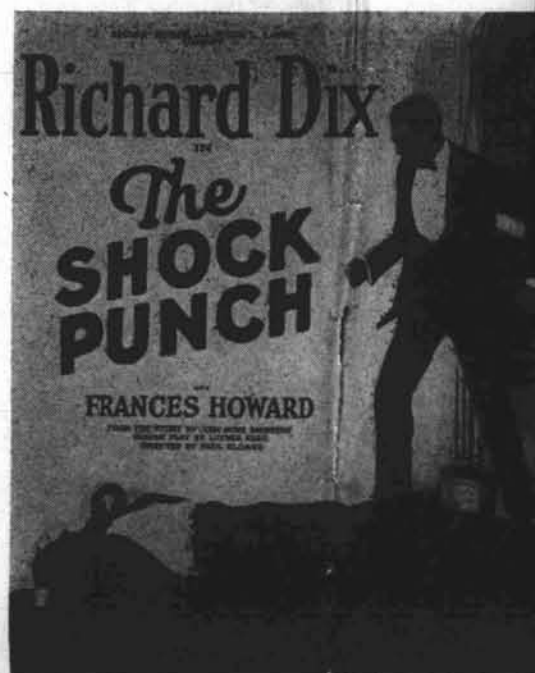


One Sheet Poster 1A

Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!



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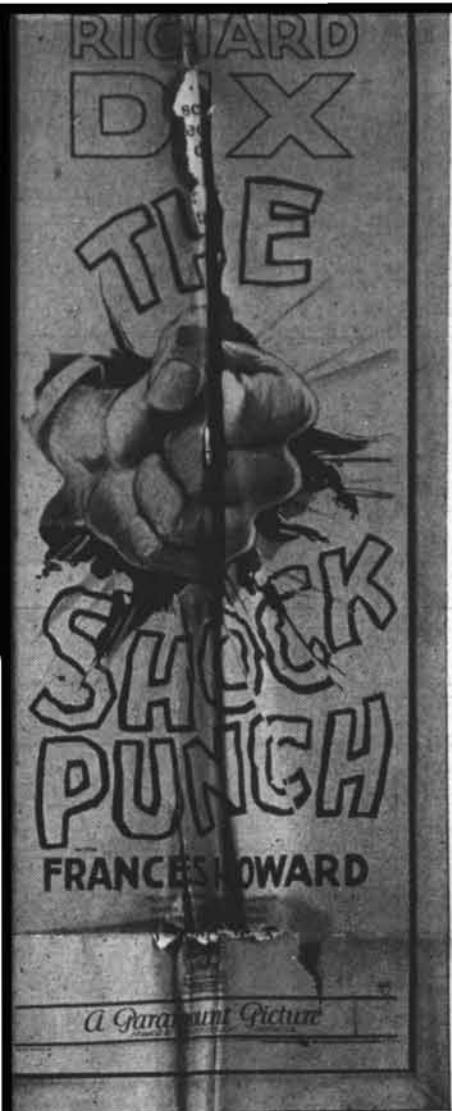
Six Sheet Poster 6A



Three Sheet Poster 3A



Twenty-four Sheet Poster 24A



CLASSY LOBBY DISPLAY—EACH 11" x 14"

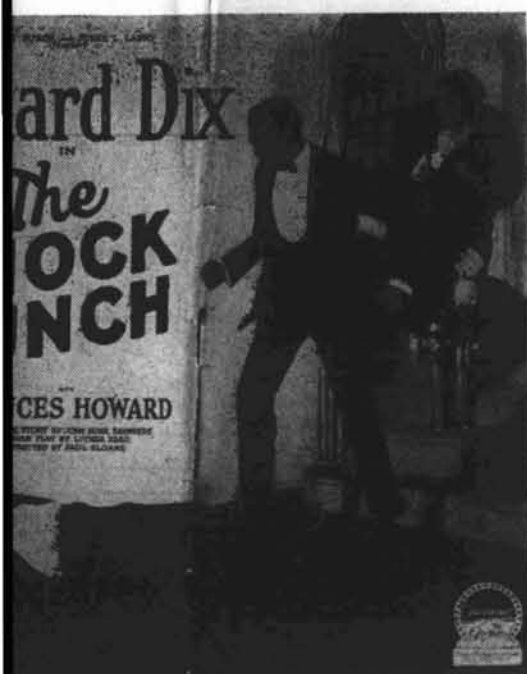
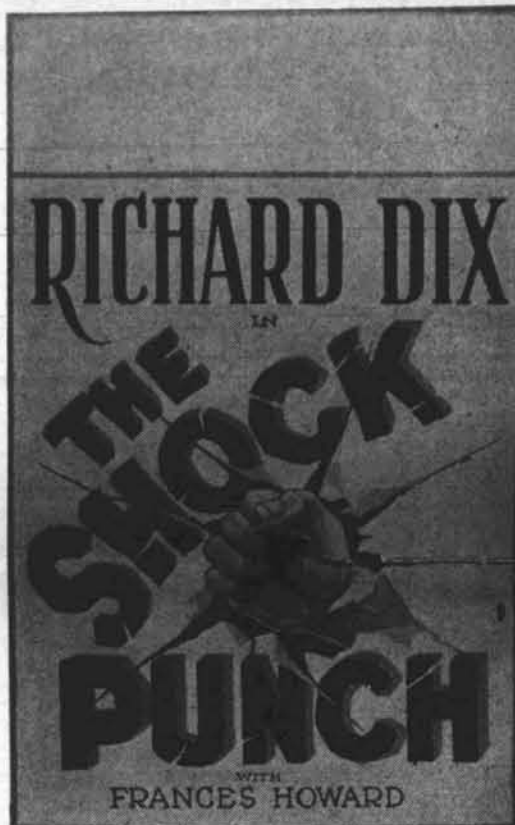
WINDOW CARD

To the right is illustrated the striking colored window card on "The Shock Punch."

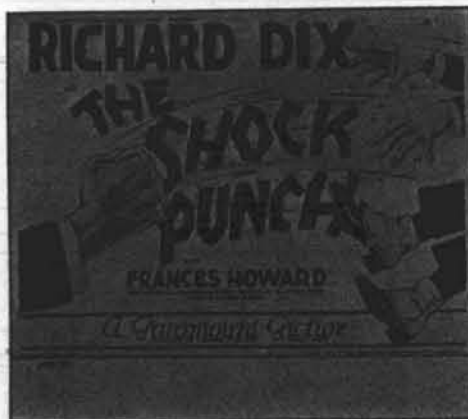
Put this in a shop window and it will attract as much attention as a twenty-four sheet.

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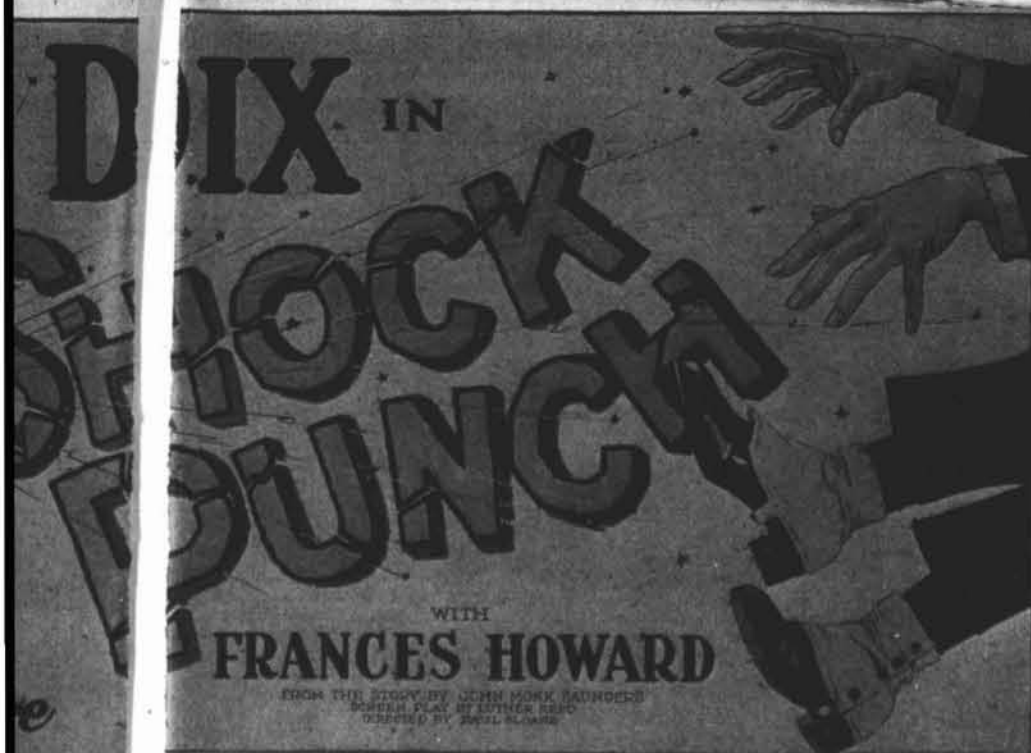
Six Sheet Poster 6A



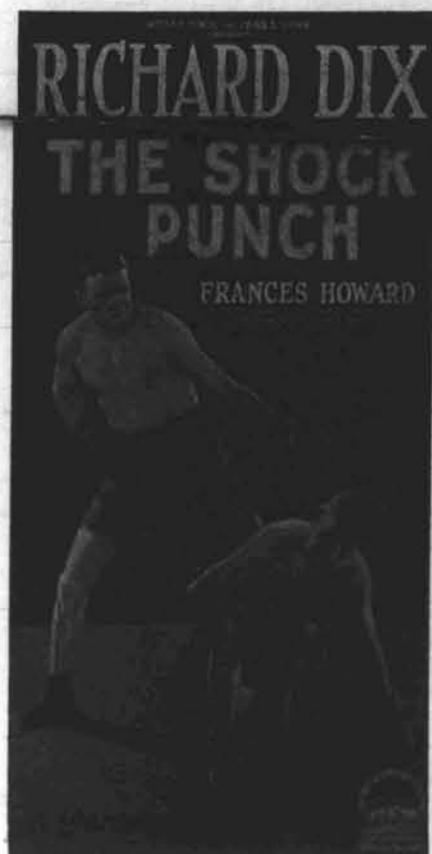
Announcement Slide



One Sheet Poster 1B



Twenty-four Sheet Poster 24A



Three Sheet Poster 3B

Put the picture over the top by putting posters over the town. Here are real business-getters!

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